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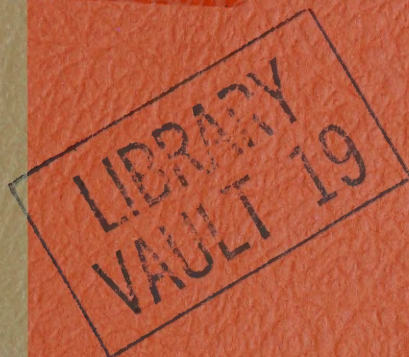
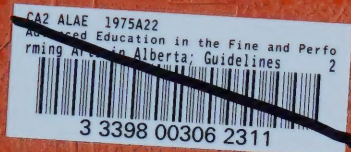


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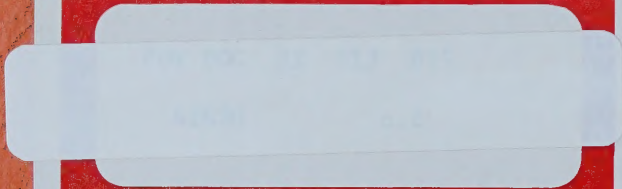


L. W. Downey Research Associates Ltd.

**ADVANCED EDUCATION
IN THE
FINE AND PERFORMING ARTS
IN
ALBERTA**



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ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS
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ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS
IN ALBERTA
GUIDELINES TO POLICY DEVELOPMENT

A REPORT

TO

THE DEPARTMENT OF ADVANCED EDUCATION
GOVERNMENT OF ALBERTA

Prepared by:

L.W. Downey Research Associates Ltd.
Edmonton, Alberta

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS

GUIDELINES TO POLICY DEVELOPMENT

FOREWORD

In the summer of 1973, the Minister of Advanced Education of the Government of Alberta announced the intention of his Department to take stock of Advanced Educational opportunities in the Fine and Performing Arts and to create policies *"aimed at enhancing opportunities and encouraging involvement in the . . . Arts in Alberta's institutions of higher and further education."*

Toward that end, the Department commissioned a study under the general management of L.W. Downey Research Associates Ltd. Resources for the study included: (1) an Advisory Committee representative of the various types of institutions involved in advanced Fine Arts education; (2) a team of External Consultants -- one for each of art, music, drama, dance, and radio-television arts; and (3) a group of planning researchers and data analysts.

This paper is the culmination of that project. We gratefully acknowledge the important contributions made to it by the Consultants and the Advisory Committee, who are named on page iii.

Notably we found that participation rates and demand for Advanced Education in the Arts are increasing at a pace quite in excess of earlier estimates. We found too that despite increasing demand, opportunities for Advanced Education in the Arts have not developed at a commensurate rate and, as a result, are now inadequate. We predict that the current trend in increased participation

in the Arts will continue, indeed accelerate, in the future. Hence, we propose a series of principles, policies, and actions with the following aims:

- i. to increase opportunities, regionally, for Advanced Education in the Arts;
- ii. to fill the gaps in the offerings of our universities and colleges so as to provide a comprehensive program in the Arts;
- iii. to establish appropriate linkages between the public and the private sectors of artistic education;
- iv. to establish and maintain appropriate "centres of excellence" in the Arts in Alberta; and
- v. to foster coordinated development in the years to come.

This paper is presented to the Minister of Advanced Education in the hope that it may serve as a useful guide for developments in education in the Arts.

H.S. BAKER
L.W. DOWNEY

L.W. Downey Research Associates Ltd.
Edmonton, February 28, 1975

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS

GUIDELINES TO POLICY DEVELOPMENT

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ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS IN ALBERTA

GUIDELINES TO POLICY DEVELOPMENT

CONTENTS

FOREWORD	i.
PARTICIPANTS	iii.
SECTION I: INTRODUCTION	1.
I. THE SUBSTANCE OF THE INQUIRY	1.
II. PURPOSES OF THE INQUIRY	3.
III. METHODS AND OVERVIEW	3.
SECTION II: ESTIMATES OF DEMAND	5.
I. INDICATORS OF GROWTH IN THE ARTS	6.
1. The Democratization of the Arts	6.
2. Patterns of Consumer Participation in the Arts	6.
3. Correlates of Participation in the Arts	8.
4. Increased Opportunities in the Traditional Art Professions ..	9.
5. Emerging New Careers in the Arts	10.
6. Indicators of Increased Involvement in the Arts in Alberta ..	12.
7. Enrolments in Advanced Education in the Arts	12.
8. Summary	13.
II. DEMAND FOR ADVANCED EDUCATION IN THE ARTS	14.
SECTION III: SYSTEM AND INSTITUTIONAL DESCRIPTIONS	16.
I. THE SYSTEM	16.
II. THE INSTITUTIONS -- BY REGION	19.
1. The Northwest Region	19.
2. The North Central Region	21.
3. The Edmonton Region	21.
4. The Northeastern Region	24.
5. The Central Region	24.
6. The Calgary Region	25.
7. The Southern Region	28.

SECTION IV: DISCREPANCY ANALYSIS	31.
I. THE OFFERINGS OF THE TOTAL SYSTEM	31.
II. THE OFFERINGS OF THE VARIOUS REGIONS	33.
III. THE POTENTIAL FOR OVERLAP AND DUPLICATION	34.
SECTION V: GUIDING PRINCIPLES	37.
1. Toward Increased Educational Opportunity in the Arts	37.
2. Toward Comprehensiveness in the Total Art Education System .	38.
3. Toward General Complementarity within the Total System	39.
4. Toward Cooperation Between Community and Educational Institutions	40.
5. Toward Collaboration Between the Public and Private Sectors.	41.
6. Toward Complementarity Among the Sub-Systems	41.
7. Toward Comprehensiveness in Non-Metropolitan Regions	43.
8. Toward Comprehensiveness/Complementarity Among Institutions in Metropolitan Regions	43.
9. Toward Equality of Opportunity	44.
SECTION VI: ALTERNATIVES AND PROPOSALS	45.
I. INSTITUTIONAL-REGIONAL PROPOSALS	46.
1. Proposed Colleges	47.
2. Established Colleges	47.
3. University - College	48.
4. University - College - Institute	50.
5. Special Purpose Institution	54.
II. GENERAL PROPOSALS	56.
1. Funding	56.
2. Consultation and Planning	58.
3. Teacher Education and the Schools	59.
4. Professionalism and Community Service	60.
5. The Fine Arts Today	61.

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS IN ALBERTA

GUIDELINES TO POLICY DEVELOPMENT

SECTION I: INTRODUCTION

The object of this inquiry is to develop guidelines for planning, for policy-making, and for program development in Advanced Education in the Fine and Performing Arts in Alberta.

In this brief introduction we attempt to specify exactly what is and what is not involved in our task -- and the procedures we intend to follow in its pursuit.

I. THE SUBSTANCE OF THE INQUIRY

The primary focus of the study is on a specific adult *population* and its *artistic needs* -- and on the specific *institutions* whose responsibility it is to provide the Advanced Educational opportunities required for that population, individually and collectively, to meet its artistic needs.

The population in question is, primarily, the people of the Province of Alberta -- though in matters of Advanced Education, some thought must be given to reciprocal arrangements, formal or informal, with other parts of Canada and, indeed, beyond.

The artistic needs of any people include, among other things, a need of the whole society for highly-specialized, professional, producing and *performing*

artists, a like need for reasonably specialized *semi-professional artists*, a need for professional *teachers* of the Arts, a need of the whole society to be educated as *appreciative consumers*, and a desire of specific individuals to be trained as *performing amateurs*. It should be noted here, that for purposes of this inquiry, we adopt a very broad definition of the term "Fine and Performing Arts", to include not only the more traditional art forms, but also recent developments in music, in arts and crafts, and in the media. Throughout this report we shall refer to all of these forms of the Fine and Performing Arts simply as -- the Arts.

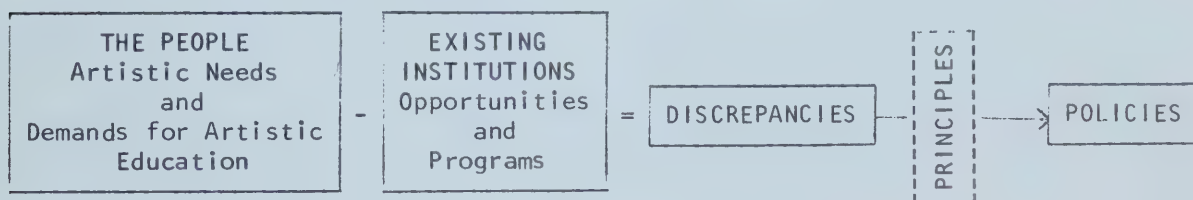
The institutions which share primary responsibility for providing the Advanced Educational opportunities required for people to achieve the above are the *Universities*, the *Colleges*, the *Banff Centre*, and the *Institutes of Technology*. In this report, we shall use the term "Advanced Education" simply in its jurisdictional sense -- i.e., we shall assume it to include all the educational programs provided by Alberta's system of Advanced Education.

It is important to realize, of course, that though our primary concern here is with institutions of Advanced Education and their roles in the advancement of the Arts, these must be seen in the broader context of a total educational system and a total network of artistic endeavors. The basic educational system has an important role in discovering, awakening and nurturing early sensitivities to the Arts. The private schools and colleges, the conservatories, private teachers, and professional companies in theatre, dance and music are important in advancing both participation and education in the Arts. And the Department of Culture, Youth and Recreation plays an important facilitative and leadership role in the development of the Arts throughout the Province. These adjuncts to the system under review must be borne in mind as we proceed with our policy inquiry.

II. PURPOSES OF THE INQUIRY

In general, the purposes of this policy study are: first, to anticipate the needs of adult Albertans for Advanced Education in the Arts in the years to come; second, to take stock of current institutional offerings and the potential for institutional growth and development in the future; third, to identify gaps or discrepancies between needs and opportunities; fourth, to develop principles to guide future developments and the wise use of resources; and fifth, to conceive of ways in which the various institutions might grow and develop, as a system, to meet future needs in a coordinated, complementary, and cost-effective manner.

This conception of our task, along with the activities involved in it, might be simply depicted as follows:



III. METHODS AND OVERVIEW

As indicated in the Foreword, this policy paper has had a number of antecedents and inputs: a major study and report by a Team of Fine Arts Consultants, an analysis of the Consultants' work by a Committee of Advisors, and a series of data inputs by a group of planning researchers.

All of these materials have become sources of information and opinion for use in this paper. Our task here is to reorder these and other inputs and to present them in the form of a policy development paper.

The paper follows the terms of reference and our conception of the

policy-making process as follows:

1. The next section, Section II, presents some indicators of participation in the Fine and Performing Arts and an estimate of demand for Advanced Education in the Arts in the years to come.
2. Section III presents descriptions of current institutional offerings and aspirations.
3. Section IV summarizes our estimates of the discrepancies between future demand and existing capability.
4. Section V advances a set of principles and guidelines -- some pertaining to education in the Arts, others to processes of planning and policy-making.
5. Section VI presents a summary of the problem areas and our proposals for dealing with them.

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS IN ALBERTA

GUIDELINES TO POLICY DEVELOPMENT

SECTION II: ESTIMATES OF DEMAND

What is likely to be the demand for opportunities in Advanced Education in the Fine and Performing Arts in the years to come?

This is a difficult question. For, as we shall note, participation in the Arts is by no means limited to individuals who have career aspirations in the field. On the contrary, the Arts are becoming a part of every person's life. Hence, it is important that we take note of a host of indicators -- not just manpower projections -- to arrive at an estimate of future demand for Advanced Education in this field.

We examine here seven indicators: (1) the democratization of the Arts; (2) patterns of consumer participation; (3) correlates of participation; (4) opportunities in the traditional Art professions; (5) emerging new careers and professions in the Arts; (6) patterns of involvement in the Arts in Alberta; and (7) growth in enrolments in advanced Art education in Alberta.

Extrapolating from these indicators, we then attempt to estimate the demand for Advanced Education in the Arts in the years to come.

I. INDICATORS OF GROWTH IN THE ARTS

1. THE DEMOCRATIZATION OF THE ARTS

A dramatic upsurge of interest in the Arts is currently attested in a variety of ways. For example, art exhibitions are drawing ever-increasing attendances; seats for good theatre are in short supply; and symphonies, despite persistent financial problems, are attracting larger and larger crowds. Similarly, amateur art classes, though increasing in numbers, are typically over-subscribed; the sale of art objects, products of both professional and amateur endeavors, has become big business; and the emergence of performing, amateur musical groups has been prolific.

These trends suggest that the Arts can no longer be viewed as elitist or aristocratic. On the contrary, their democratization is clearly in evidence. Not only are more and more people learning to appreciate professional performances; more and more people are also actively participating in artistic endeavors. As the Canada Council has noted:

. . . over the past few years, we (have seen) a period of unprecedented growth in the performing arts . . . Everything points, in fact, to an explosion in public participation in the arts . . .¹.

2. PATTERNS OF CONSUMER PARTICIPATION IN THE ARTS

Statistics Canada has addressed the question of consumer participation in the Arts. And though time-sequence data are not, as yet, available, certain gross extrapolations are possible from the table on the next page.²

¹. The Canada Council, Sixteenth Annual Report, 1972-73 (Ottawa: The Council, 1973 p. 12)

². Adapted from Statistics Canada, Perspectives Canada, (Ottawa: July, 1974), p. 102

TABLE 1.

ATTENDANCE AT PAID AND FREE EVENTS, BY DIFFERENT AGE GROUPS, 1972¹.

	PAID				FREE			
	All ages	14-24 years	25-64 years	65 years and over	All ages	14-24 years	25-64 years	65 years and over
Live theatre	11.3	17.3	8.8	3.9	2.0	4.7	1.0	0.3
Opera or operetta	1.7	1.8	1.6	1.1	0.3	0.5	0.2	0.3
Ballet	1.1	1.4	1.0	0.5	0.2	0.5	0.1	0.0
Visit to public art gallery	3.4	4.9	2.8	1.3	3.7	5.7	2.8	1.2
Classical music performance	6.5	8.1	5.7	3.2	2.6	4.6	1.8	1.0
Other musical performances	13.3	28.9	7.3	1.5	4.1	9.5	1.9	0.8
Other live performances	11.9	15.6	10.3	4.7	4.1	6.5	3.1	1.0

1) Percentage of selected age groups who attended the specified events at least once during the survey period of 2 1/2 months duration from Jan. 1, 1972. It is reasonable to assume that the figures are biased to winter events.

According to the information in Table 1, the equivalent of more than 50% of the total Canadian population attended "artistic showings" of one kind or another (theatre, opera, ballet, musical performance, or art exhibition) during the 2.5 month survey period. Extrapolating from this, it seems reasonable to assume that over the course of a whole year, attendances are equal to more than twice the population.

Though we are unable to say exactly how this consumer participation record might compare with that of five years ago, we believe the record is impressive -- and is no doubt very much higher than it used to be.

We recognize that the term "appreciative consumer" is an inadequate one -- for it does not capture the notion of communication and mutuality between

the creator and the appreciator, the artist and the audience. The idea is well expressed by the Canada Council as follows:

If you think of art as a process or activity . . . ,the distinction between the creator or performer and the audience becomes less clearly defined. The essential thing about art is the act of self-expression -- doing something -- rather than a product When we are moved by a concert, painting, or novel, for example, we are responding with a creative act somewhat like that of the artist. There is nothing remote about art that we appreciate or even understand. It becomes part of our own experience, a kind of self-expression.

We believe that there is a constant give and take between the different levels of the arts that confirms their essential oneness as a many-faceted self-expression of a people Little theatre companies in the cities enroll the services of local people to create pieces in which neighborhood problems and history are dramatized. Some visual artists create toys and playgrounds in close cooperation with the kids who are going to use them. In this they are speeding up the inevitable interchanges between recognized artists and the society from which they spring.³

As opportunities for such interchanges increase, so will public involvement in the Arts.

3. CORRELATES OF PARTICIPATION IN THE ARTS

Increased awareness of and participation in the Arts is by no means a purely Canadian or even North American phenomenon. Instead, some of its causes -- increased visibility through the media, new concerns for the quality of life, and indeed a renewed quest for meaning in life -- are world wide.

Some other causes, however, have special relevance to newer states and newer cultures. Canada in general, and Western Canada in particular, has only recently outgrown its "pioneer" ethos in which life was largely a matter of hard work and in which "the arts baked no bread". But increased leisure has meant increased opportunity. Increased urbanization has meant increased exposure and

³. The Canada Council 1973-74, 17th Annual Report (Ottawa, The Council, 1974) pp. 16-17.

involvement. And searches for Canadian or regional identities have led logically to increased activities in the Arts.

Still other factors, more personal and individualistic, appear to influence participation in the Arts. In one survey, it was found that "education, income, and place of residence are the most important determinants of cultural attendances".⁴

In another, it was similarly concluded that "age, education, and socio-economic status do influence participation in leisure time activities and that there are specific groups of participants who take part in different types of activities".⁵

So it would appear that participation in the Arts increases along with level of education, level of income, amount of leisure time, and extent of urbanization. And all of these are themselves in the up-swing. Hence, it seems perfectly safe to assume, as the Canada Council has, that a corresponding up-swing will occur in the Arts.

4. INCREASED OPPORTUNITIES IN THE TRADITIONAL ART PROFESSIONS

Performing or producing artists, professional and semi-professional, are the painters, musicians, sculptors, designers, photographers, illustrators, producers, directors, choreographers, dancers, actors, announcers, and others who are involved in the various artistic performances and productions at a professional or semi-professional level.

⁴. Associated Councils of the Arts, Americans and the Arts (New York, ACA, 1974), p. 9.

⁵. Arts and Culture Branch, Department of the Secretary of State, A Leisure Study -- Canada 1972 (Toronto, A.E. Design and Culturcan Publications, 1973), p. 228.

Artist-educators are the teachers, professors, tutors and others who are engaged (in addition to performing) in the education, training and development of new artists.

It has been estimated that in 1975 there were employed in Alberta: 3860 practicing artists; 1975 teachers of Fine and Performing Arts in the schools; and 350 professors and instructors of the Arts in colleges, universities and technical institutes. Total employment in these three professional categories, exclusive of private teachers, amounted to 6185.⁶

It has been further estimated, purely on the basis of straight-line projections, that opportunities for employment in these traditional Art areas will increase by approximately 5% per year -- to a total of about 7640 by 1981.

But attrition and replacement rates currently run at about 4.5%. Furthermore, we doubt if straight-line projections are reasonable in this instance; indeed, we assume a growth factor of not less than 5% per year.

Hence, we anticipate a net annual growth and replacement rate, in the traditional Art professions, of about 15% -- resulting in an increase in opportunities of 95 to 100 per year or a total increase of 475 by 1981.

5. EMERGING NEW CAREERS IN THE ARTS⁷.

In addition to the so-called traditional Art careers discussed in #4 above, however, we believe that our society and our institutions of Advanced Education should soon begin to anticipate the emergence of certain new Art-related careers. Indeed, a host of unmet needs are already upon us.

⁶. All of the figures used here are estimates -- based upon 1971 Census data. In light of recent trends in the Arts, we assume these figures to be conservative. Source: Alberta Manpower (Special Report)

⁷. The ideas in this section have been summarized from a brief presented by the Department of Culture, Youth and Recreation.

As indicated, there is in our society a growing ethic of participation in the Arts. This new ethic is giving impetus to a number of new developments and aspirations and a corresponding number of new needs for professional manpower: (1) in the small, rural communities there is a growing demand that local artists and promoters be provided with educational opportunities, that inducements be found to hold newly-trained Art personnel in the community, and that the community's artistic endeavors be better organized and coordinated than they have been in the past; (2) in the urban centres there is a growing desire to experiment with various applications of the Arts and to find new ways of bringing the Arts to the service of the total human condition; and (3) among special groups -- senior citizens, the handicapped, the incarcerated, native and ethnic groups, and so on -- there is a growing awareness of the "therapeutic" potential of the Arts.

These developments are predictive of certain new career opportunities in the Arts. At least two of these are already in evidence:

- i. an *Arts coordinator* -- whose role it will be to activate various Art endeavors, to coordinate these with each other, and to integrate them with other community activities;
- ii. an *Arts interdisciplinarian* -- whose role it will be to inquire into the "therapeutic" potential of the Arts, to attempt to relate the Arts to other disciplines (psychology, for example) in as yet dimly-perceived ways, and to seek for ways of applying the Arts more systematically in the general processes of human development.⁸

Exactly how or to what extent these new and anticipated developments are likely to influence the manpower base of the Arts is difficult, indeed impossible, to predict. We suspect, however, that in the not very distant future, most

⁸. We deliberately use the term "therapeutic" in a rather general and undefined sense. One obvious example of the thing we have in mind is the use of art forms (music) in therapy for emotional disturbances. But this may well be just one illustration of the potential of the Arts in the whole field of human development. Further exploration in this area is anticipated.

communities may begin to employ Arts coordinators. And we suspect that as more is learned about the potential for applying the Arts to various human conditions and processes, opportunities for Arts interdisciplinarians will increase correspondingly.

6. INDICATORS OF INCREASED INVOLVEMENT IN THE ARTS IN ALBERTA

The following are just a few indicators of increased public participation in the Arts over the past few years:

i. During the 1972-73 season, there was an average attendance at touring performances sponsored by the Department of Culture, Youth and Recreation, of 1014 people. By 1974-75 this had increased 44% to 1463 people.

ii. Between 1974 and 1975, the number of registered borrowers at the Drama and Music Library of the Department of Culture, Youth and Recreation increased 181% to 900 borrowers.

iii. Between 1971 and 1974, the visual arts education programs of the Department of Culture, Youth and Recreation increased from 229 programs for 126,298 participants to 1584 programs for 256,825 participants.

iv. Between 1970 and 1974, Art performances at the Northern Alberta Jubilee Auditorium increased from 134 to 216, for a 70% increase, while attendance increased from 194,923 to 332,743, for a 71% increase.

Between 1970 and 1974, performance at the Southern Alberta Jubilee Auditorium increased by only 6.6%, but attendances increased by 73%.

v. Between 1971-72 and 1973-74, the number of music companies receiving grants from the Department of Culture, Youth and Recreation decreased from 17 to 15, but the total value of the grants increased 81% to \$172,304.00.

vi. Between 1971 and 1974, attendance at the Banff Festival of the Arts increased from 5200 to 20,000.

7. ENROLMENTS IN ADVANCED EDUCATION IN THE ARTS

Over the past five years, enrolments in Alberta's three established universities have increased at an average annual rate of 3.3%. Over the same period, enrolments in the Arts in universities have increased by 11.1% -- in spite of the fact that, in many instances, lack of space, staff or resources has caused

the universities to refuse admissions to significant numbers of applicants.

Similarly, in the established colleges (i.e., those that have been in operation five or more years), general enrolments have increased an average of 19.3% while enrolments in the Arts have increased over 30%.

In the technical institutes, general enrolments have increased at 10.4% while enrolments in the Arts have increased by well over 20%.

At the Banff Centre, enrolments have increased by 40% over the past five years.

Add to these trends in established institutions, an apparent potential for significant growth in Art enrolments in the newer colleges and a very clear picture begins to take shape: despite a levelling-off trend in enrolments in some sectors of the system of Advanced Education, enrolments in the Arts are tending to increase.

8. SUMMARY

We can only conclude from the foregoing analyses of trends and indicators that the Arts may, indeed, be on the threshold of a period of unprecedented growth.

The decade ahead may well prove to be the decade of the Arts -- if they are allowed to develop as the promoters and, apparently, most of society wish to see them develop.

We envision a future in which *everyone* -- regardless of socio-economic circumstances, geography, and even "talent" as traditionally conceived -- has had some measure of exposure to and stimulation from the full range of the Arts. A future in which those with special talents are identified early, and provided with the opportunities and support necessary for maximum fulfilment. A future in which everyone has an opportunity to make choices, whether occupational or

other, and which lead to continuing or lifelong involvement in a Fine Arts field or fields. A future in which the competence and understanding of professionals and of amateurs, and the aesthetic sensitivities of citizens generally, combine in patterns of high public involvement.

II. DEMAND FOR ADVANCED EDUCATION IN THE ARTS

Need and demand are difficult to conceptualize, let alone to quantify, in a field such as education in the Arts. Individuals participate in the Arts in many different ways and at many different levels. And it is these forms and levels of participation that give rise to needs and demands for educational opportunities in the Arts.

We conceive of the need-demand spectrum as follows:

- i. a need for highly-specialized, *professional artists* -- whose role is to perform or produce for the appreciation and life-enrichment of the total society;
- ii. a need for highly-specialized, *artist-scholars* -- whose role is to engage in the academic pursuits required to advance the Arts;
- iii. a need for high quality, *artist-teachers* -- whose role it is to prepare future artists, at all levels of the educational system;
- iv. a need for less highly-specialized, *semi-professional artists* -- who combine the role of performing artist with some other occupation;
- v. a need for *Arts managers* -- whose role is to promote and organize artistic endeavors in specific communities;
- vi. a need for *Arts interdisciplinarians* -- whose role is to seek ways of combining the Arts with other public and individual services;
- vii. a need for *Arts technologists* -- whose role is to develop and provide the technological underpinnings of the various Art fields;

- viii. a need for non-specialized, enjoyment-seeking *performing amateurs* -- whose avocational role is to participate in the Arts for the enrichment of self and others; and
- ix. a need for *appreciative consumers* -- whose need is for a basic understanding of and appreciation for the various Art forms.

Clearly these are not pure or mutually-exclusive categories of need. However, for purposes of anticipating demand and planning opportunities in Advanced Education, they do appear to be useful concepts of the types and levels of program that may be required. The question is: How many programs? To accommodate how many students?

We anticipate:

- i. that career opportunities in the "traditional" Arts professions in Alberta will increase by 10% per year, that attrition will continue at about 5% per year, and that the resulting net increase in demand will be about 15%;
- ii. that career opportunities in the "emerging" Arts professions in Alberta will increase from a present condition of near nil to a future in which every community may wish to employ an Arts coordinator and in which every group of "helping professionals" may wish to have an Arts interdisciplinarian on the team, and that this trend will have the effect of increasing demand by an additional 5%;
- iii. that demands for an increasing Art component in the general education of all Advanced Education students may increase demands upon the various Fine and Performing Arts faculties and departments by as much as 3 to 5%; and
- iv. that the desires of citizens to become "artistically literate" and capable of participating in the Arts at some elementary level will increase the demands upon colleges and universities to provide extension and outreach programs far in excess of anything previously experienced.

In combination, these developments seem likely to increase demands upon the system of Advanced Education by about 20 to 25% per year over the next five years.

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS IN ALBERTA

GUIDELINES TO POLICY DEVELOPMENT

SECTION III: SYSTEM AND INSTITUTIONAL DESCRIPTIONS

What opportunities for Advanced Education in the Fine and Performing Arts are currently provided by various Alberta institutions? By the whole system?

What are the capabilities of the system, and its constituent parts, to grow and develop to meet future demands?

These are the questions we address here. First, we describe the total system -- as sets of sub-systems and institutions -- and take note of the geographic distribution of services throughout the Province. Then we examine each institution as part of a particular service area or region.

I. THE SYSTEM

Alberta's system of Advanced Education is comprised of a number of sub-systems of institutions as follows:

- i. a university system -- including Athabasca University, the University of Alberta, the University of Calgary, and the University of Lethbridge;
- ii. a public college system -- including Grande Prairie Regional College, Grant MacEwan Community College (Edmonton), Red Deer College, Mount Royal College (Calgary), Lethbridge Community College, and Medicine Hat College;
- iii. a system of technical institutes -- including NAIT (Edmonton) and SAIT (Calgary)

- iv. a system of vocational centres -- located in Grouard, Lac La Biche, Edmonton and Calgary;
- v. a set of special function institutions -- such as the Banff Centre (of concern in this inquiry);
- vi. certain proposed new institutions -- Keyano College in Fort McMurray and Lakehead College in Lloydminster and neighboring towns (of potential interest in this inquiry); and
- vii. certain affiliated institutions -- such as ACCESS (also of potential interest in this inquiry).

At present, Advanced Education in the Arts is offered only by the following: (1) the Universities of Alberta, Calgary, and Lethbridge; (2) six of the colleges -- Grande Prairie, Grant MacEwan, Red Deer, Mount Royal, Lethbridge and Medicine Hat; (3) the two technical institutes -- NAIT and SAIT; and (4) the Banff Centre. These are located on the map on the next page.

It should be noted, here, that although our mandate is to examine and propose patterns of development for the system of Advanced Education only, it is impossible to form an adequate conception of that system without reference to the total Arts system (public and private) and without reference to the total educational system (basic and advanced).

The total Arts system includes, in addition to the universities, colleges and institutes of concern here, the conservatories, the private schools, the private teachers and the various companies and groups that have given and continue to give impetus to the Arts throughout the Province. The total educational system includes, in addition to our institutions, the elementary and secondary schools and the various private institutions.

To understand the interactions between the public and private sectors, it is useful to conceive of the total educational system in the Arts as consisting of two major strands -- one broadly "academic" and including the universities, and to some extent, the colleges, and the other broadly "vocational" and including some colleges, NAIT, SAIT, and the Banff Centre, along with the conservatories and the private dance and drama schools.

II. THE INSTITUTIONS -- BY REGION

Our object in this institutional analysis is to describe the various institutions -- their offerings and enrolments in the Arts, their facilities, and their plans and aspirations for the future. We present these institutional descriptions by region or area -- so that real or potential duplications, gaps, over-laps and complementarities of function may be made apparent for our discrepancy analyses in the next section. Seven regions are described:

1. a Northwestern Region -- the centre of which is Grande Prairie, the site of a developing regional college;
2. a North Central Region -- the centre of which is Fort McMurray, the site of an A.V.C. which has the potential to become a college;
3. an Edmonton Region -- which now is the site of a university, a college, and a technical institute engaged in Fine Arts education and a developing university which has the potential to add to the capability;
4. a Northeastern Region -- which now has an Agricultural College to be incorporated into a comprehensive regional college;
5. a Central Region -- the hub of which is Red Deer, the site of a growing regional college;
6. a Calgary Region -- the site of a university, a college, and a technical institute, and only 75 miles away from the Banff Centre, which as we shall note, cannot be regarded merely as a regional institution; and
7. a Southern Region -- which has a university and a college in Lethbridge and a college in Medicine Hat.

1. THE NORTHWEST REGION

This region includes Census Divisions 14 and 15. Its total population is 120,000. Its potential for growth has been estimated at 2.5%; but recent industrial slow-downs (forestry employment and housing starts, for example) call that figure into question -- at least temporarily. The population centre of the region is Grande Prairie with a population of 16,000 -- approximately 13% of the

total regional population.

The City of Grande Prairie is the site of the Grande Prairie Regional College, the one institution that currently offers courses in the Fine and Performing Arts -- specifically, art, music, and drama. There are no established certificate or diploma programs at Grande Prairie Regional College for students wishing to pursue majors in the Arts.

The largest range of course offerings is in music. In 1974-75 there were 411 students in music -- 40 in college credit, 30 in university transfer, 160 in continuing education (including conservatory), and 181 in band, chorus, and/or orchestra.

There were only 13 students in college credit drama courses. University transfer and continuing education art classes had 88 course enrolments.

The College recently moved to a new campus which has: (1) a visual arts facility which includes a gallery; and (2) a performing arts facility which includes a 500-seat theatre now nearing completion, a rehearsal room which can be used as a 200-seat recital theatre, practice studios, classrooms, offices, workshops, a recording control room, a library, and space to be developed for dance.

Despite these new facilities, offerings in the Arts remain limited, mainly because of a lack of professional staff. In the future, the College hopes: (1) to increase outreach into the Region; (2) to increase and broaden offerings generally; (3) to provide a diploma program in Fine and Performing Arts; and (4) to seek Government support of conservatory type offerings in the College.

The Region includes two other institutions of Advanced Education: Fairview College and A.V.C. Grouard. At present, neither offers courses in the Arts. But their potential as collaborators in Grande Prairie's future outreach programs ought to be borne in mind.

2. THE NORTH CENTRAL REGION

This Region includes Census Division 12 which has a population of 60,000 (1/6 of whom live in Fort McMurray). The economic potential of the Region in petroleum resources makes it a probable growth area in the future.

The Town of Fort McMurray now has a vocational centre and is the designated site of Keyano College, an institution which will have responsibility for servicing the entire region with Advanced Educational opportunities -- including opportunities in the Arts.

3. THE EDMONTON REGION

In 1974 Edmonton had become one of the fastest growing centres in Canada with a mean annual population increase, since 1961, of 3.3%. It now has a population of 450,000. Add to this the population of the surrounding towns of Leduc, Spruce Grove, St. Albert, Sherwood Park and Fort Saskatchewan, and of the rural area, and the total population of the Region becomes approximately 550,000.

Four public institutions of Advanced Education (of concern to this inquiry) are located in Edmonton: the University of Alberta, Athabasca University, Grant MacEwan Community College, and NAIT. Athabasca University does not yet offer programs in the Arts. Certain private institutions, such as Alberta College, the Columbia School of Broadcasting, and others do, however, contribute to the Region's offerings in the Arts.

i. The University of Alberta has established Departments of Fine Arts which offer undergraduate and graduate programs in art and design, in drama, and in music.

In 1974-75 there were 144 undergraduate students enrolled, either full-time or part-time, in the visual arts program -- pursuing the Bachelor of Fine

Arts Degree. There were 138 undergraduates in music (working toward a Bachelor of Music degree), and 63 in drama (working toward a B.F.A.-Drama). In the graduate programs, there were 22, 44, and 14 students, respectively, working toward Masters Degrees.

The Faculty of Education offers Fine Arts "majors" to students in Elementary and Secondary Education. In 1974-75 there were 31 full-time and part-time undergraduates in Elementary Education majoring in visual arts, and 44 in music; but there is no program in Elementary Education in drama. In Secondary Education there were 59 full-time and part-time undergraduate students majoring in visual arts; 51 in music; and 58 in drama. In total there were 243 undergraduates majoring in Fine Arts in Education. There was one graduate student in 1974-75, working toward a M.Ed. in Elementary Education, majoring in visual arts. There were 15 students in the diploma program with majors in Fine Arts.

The Extension Department offered courses in visual arts and music appreciation in 1974-75. There were 786 course enrolments from Edmonton in Arts and another 209 in Arts from areas outside Edmonton. There were 35 course enrolments in music.

The "service" course enrolments in 1974-75, for students who are not majors in Fine Arts, were: 1170 in visual arts courses (264 from the Education faculty, 906 from other faculties); 1231 in music (741 from Education); 569 in drama (343 from Education); and 779 in dance (396 from Education).

Dance is not offered as a degree program at the University of Alberta. At present, a student may only work toward a minor specialization in dance by taking courses offered by the Physical Education faculty. Facilities include a dance studio and the shared use of three gymnasiums, one of which is designated as a "dance centre".

The Fine Arts Departments are now housed in a new building which has shops, recording studios, work studios, labs, darkrooms, media rooms, sound studios, classrooms and administrative offices. However, the new complex is already considered to be inadequate. Many courses have reached the saturation enrolment level and some facilities are lacking, such as a theatre, a concert hall, more art studios, and a gallery. The Departments hope to enlarge the programs as facilities are expanded and improved. A major ambition is to expand the graduate program into research and doctoral programs. Another hope is to develop a dance program, preferably in a new Dance Department.

Doctoral programs in music have been held in abeyance.

ii. Grant MacEwan Community College, in 1974-75, enrolled 129 full-time and part-time students in art, 167 in music, and 61 in dance. The programs are unique: in music they include jazz and commercial performance as well as the more traditional forms; in art, interior and store display design along with commercial art; and in dance, both ballet and contemporary dance.

The College is expanding its programs to painting, sculpture, and drama. Part of the growth plan is to expand facilities on a multi-campus basis. The new Fine Arts campus is planned for completion in 1977. Since facilities are already crowded, portable classrooms will be used to accommodate new students until the new building is complete.

iii. The Northern Alberta Institute of Technology (NAIT) has Photography and Radio and T.V. Arts Departments. In 1974-75 there were 42 full-time and part-time students in Photography and 57 in Radio and T.V. Arts on credit programs. Also, there were 94 course enrolments in Photography extension (non-credit) courses and 39 in Radio and T.V. Arts extension courses.

Enrolments are restricted and are determined by employment prospects and the needs of industry. All programs are full and facilities are used to capacity. The Radio and T.V. Arts Department recently submitted a proposal for new facilities.

4. THE NORTHEASTERN REGION

This is the area to the east of Edmonton which includes Census Divisions 10 and 7. It is a low density farming area in which the population is expected to decrease 1% per year to 1980. At present the total population is approximately 110,000.

The only Advanced Education institution in the Region is the Agricultural College at Vermilion. However, a new multi-purpose institution is now proposed to serve the entire Lakeland Region of Alberta and Saskatchewan. Part of its mandate will be to serve the Advanced Art Education needs of the Region.

5. THE CENTRAL REGION

The Central Region might be seen just as Census Division 8, which has an approximate population of 90,000 (including the City of Red Deer with a population of 28,000), or it might be seen as the total area served by the Red Deer Regional Planning Commission, which extends almost fully across central Alberta, in which case the population becomes about 104,000. It is estimated that the Central Region will grow at about 2% per year for the foreseeable future. However, this estimate may be low in light of potential industrial developments in the Region; i.e. the petro-chemical industry.

Red Deer College is a new institution which offers a visual arts program and a number of drama courses. There were 61 students enrolled either full-time or part-time in visual arts in 1974-75. There are course enrolments in

drama (86 in 1974-75) but no program. There are extension courses in art (115 course enrolments in 1974-75), in drama (11 course enrolments), and in dance (15 course enrolments). Ten students in art and 26 in drama courses were enrolled in courses transferable to the University of Alberta and the University of Calgary.

The College's new facilities include a lecture hall that serves as classroom and studio space in drama, and laboratory space for the visual arts courses. At present all facilities are used to capacity. Plans for the future include a Cultural Centre which will provide the Region with a theatre and more studio space for visual and performing arts. Also, proposals have been submitted to establish a Performing Arts program with majors in drama, music, and dance, as well as for programs in media arts and crafts design.

6. THE CALGARY REGION

This Region surrounds the City of Calgary, whose population has grown approximately 5.3% per year over the last 13 years to 430,000.

There are three public institutions of Advanced Education (of concern to this inquiry) in Calgary: the University of Calgary, Mount Royal College, and SAIT. Also in this Region is the Banff Centre.

i. The University of Calgary offers undergraduate degrees in art, drama, and music, and graduate degrees in art and drama (Master of Arts). There were 247 full-time and part-time undergraduates in art, 127 in music, and 100 in drama (which includes dance) in 1974-75.

The Faculty of Education offers programs for majors in the Fine and Performing Arts in Elementary and Secondary Education. In Elementary Education there were 65 full-time and part-time students in visual arts, 32 in music, and

18 in drama (which includes dance). In Secondary Education, there were 81 in art, 34 in music, 29 in drama (and dance).

Graduate students in Fine Arts are, for the most part, enrolled in the M.Ed. program. There are 9 M.Ed. students in art, 3 in music and 2 in drama (and dance). The M.A. students in Fine Arts are few in number: 3 in art and 2 in drama (and dance).

The University facilities are divided among four buildings on campus. The space consists of office/tutorial rooms, studios, lab rooms, seminar rooms, supply rooms, sound rooms, listening rooms, recording studios, shops, rehearsal halls, the use of a 500-seat theatre, three small departmental libraries and a slide library.

The Faculty hopes to build one complex for all three departments. A building proposal is presently being considered by the University. The complex is to include a teaching theatre and a resources centre to serve all departments. Program changes are to include separating film and dance from drama into separate departments and expansion of the drama education program. Eventually, the Faculty hopes to offer six programs in Fine Arts -- art, drama, music, dance, communications and film, and industrial design.

The Faculty also wishes to expand its graduate studies: extended programs leading both to the M.F.A. and M.A. are in the final stages of preparation.

ii. Mount Royal College offers instruction in drama, music, visual arts, radio and television arts, dance, and speech. The largest enrolments are in music -- on a part-time basis. The Mount Royal Conservatory of Music and Speech Arts instructed 1738 music students and 717 speech students (course enrolments) in 1974-75 as part of the extension program. In drama, at all levels, there were 458 course enrolments. In dance there were 80 (continuing education only). In radio, television and film arts there were 332.

Full-time student enrolments were 18 in drama, 6 in speech, and 100 in radio, television and film arts. There were no enrolments at all in art in 1974-75 (there were 431 course enrolments in 1973-74).

The College has two main theatres, language labs, television studios, radio studios, and dressing rooms for radio, television, and film arts.

The College aspires to be nationally and internationally recognized and hopes to grow in size to meet this aspiration -- without hurting the quality of its program. The Conservatory is presently associated with the Royal Conservatories of Toronto and Trinity College, London. The College advocates a special system of funding and organization for all conservatories in Alberta, based upon close association with institutions of Advanced Education.

iii. The Southern Alberta Institute of Technology (SAIT) has two programs in the Fine Arts -- television, stage and radio arts, and the art program at the Alberta College of Art. There were 513 full-time enrolments in 1974-75 in college diploma courses at the Alberta College of Art and 606 course enrolments in extension. There were 105 full-time students in television, stage and radio arts college diploma courses, and 122 course enrolments in extension.

Both programs appear to have adequate space and equipment. The new ACA building meets all present needs and allows for expansion. The Television, Stage and Radio Arts Department, however, does wish to enlarge the program -- and that may require enlarged facilities and improved equipment. The Television, Stage and Radio Arts program is full, but the ACA does not expect to reach its limit until 1975-76.

iv. The Banff Centre provides intensive pre-professional training to advanced students in the Arts from provincial, national, and international constituencies. The Centre is not regional in objectives, programs, or enrolments.

The principal training activity takes place during a twelve-week summer period. In 1974, 1426 students were registered in a full range of the visual and performing arts -- 45% in visual arts and 55% in performing arts.

For four years the Centre has operated full-time diploma programs in the visual arts and in 1974-75 had 42 students registered full-time in photography, 10 in drawing and painting, 5 in ceramics and 22 in theatre crafts and design.

The Centre has been actively engaged in meeting the needs of the community through extension programs, arts programs for the Region's high schools, a winter playbill of theatre attractions for the public, and the Banff Festival of the Arts.

The Centre has a 600-bed residence, dining rooms, lounge facilities, two fully equipped theatres, dance studios, recital hall, 50 studio classrooms and 35 music practice rooms. It has, over the past five years, carried out a plan of renovation of the older facilities; but now a need is felt for a new visual arts studio building.

The Centre plans to develop year round training in the performing arts, and to decrease its activities as a conference centre.

7. THE SOUTHERN REGION

The Southern Region is comprised of Census Divisions 1, 2 and 3. The combined population of this area is expected to grow an average of .7% per year to 1980. Its present population is 155,000.

Most of the growth will occur in the City of Lethbridge. It has grown about 2% per year to its 1974 population of 43,000. Medicine Hat is the other major centre with a population, in 1974, of 28,700.

In Lethbridge there are two public institutions of Advanced Education: the University of Lethbridge and Lethbridge Community College.

i. The University of Lethbridge is developing a Fine Arts capacity, at the Bachelors level, in art, music, and drama. In 1974-75, there were 64 art majors in the Arts and Science Faculty, 11 of whom were working toward Fine Arts degrees (BFA). There were 10 art majors in the B.Ed. program. There were 14 drama majors in Arts and Science, and 10 drama majors in Education. There were 29 music majors in Arts and Science (including 12 in the B.Mus. program) and 14 in Education. There were 182 course enrolments in music extension courses.

At present, the Art Department has studio space, a makeshift gallery, and a lecture room in the Physical Education Building. The Music Department has teaching studios, practice rooms, an electronic music lab, a choral library, a classroom, a lecture theatre and listening centre which it shares. The Drama Department has a "convertible" studio. These facilities are now used to capacity. The University hopes to extend its facilities (especially to include a multi-purpose theatre), to increase its academic staff, and to further extend its relationship with the community.

ii. Lethbridge Community College offers a technical program in radio arts which enrolled 38 full-time students in 1974-75. There are other courses in Fine Arts at the College: art (oils) which had 39 course enrolments; drama with 19 course enrolments; crafts with 77 course enrolments; and dance with 77 course enrolments.

The College assumes its facilities to be adequate -- except that it does hope to build its own theatre.

iii. Medicine Hat College offers courses in art (1974-75 course enrolment was 42), drama (course enrolment was 33), and music (course enrolment was 45).

In addition, extension course enrolments were: art - 25, music conservatory - 347, drama - 27, and dance - 96.

The Conservatory trains students to serve as teachers in the community and/or to become professional musicians. The Conservatory programs are filled to capacity. Like Mount Royal, Medicine Hat advocates more Government support for Conservatory programs.

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS IN ALBERTA

GUIDELINES TO POLICY DEVELOPMENT

SECTION IV: DISCREPANCY ANALYSES

What gaps (or overlaps) exist between the need for and supply of opportunities in Advanced Education in the Fine and Performing Arts in Alberta? In specific regions of Alberta?

It should be pointed out that we intend to deal with this question, in this particular section, in a purely analytical (rather than judgmental) fashion. Our object is merely to identify discrepancies between "what is" and "what might be". Before we proceed to judgments as to "what ought to be" (Section VI) we must establish principles to guide our judgments (Section V).

In other words, we wish now merely to identify the gaps -- not to recommend whether or how they ought to be filled.

I. THE OFFERINGS OF THE TOTAL SYSTEM

We introduced our System and Institutional Analyses, Section III, with a bird's-eye-view, complete with map (p. 18), of the geographic distribution of the system of institutions of Advanced Education throughout the Province. Now we ask the summary question: *What does the total system provide in opportunities in Advanced Education in the Fine and Performing Arts? And what does it not provide?*

Table 1 on the preceding page summarizes the total offerings of the system -- by field and by level. The table also includes enrolments (course and program) as an indication of the level of participation in the various fields at various levels.

Several observations are possible from the summary presented in

Table 1:

- i. Nowhere in the system are Radio and TV Arts programs offered beyond the non-credit and college diploma level.
- ii. No Dance programs, beyond the college diploma level, are offered anywhere in the system -- only service courses which can, in one instance, lead to a minor specialization.
- iii. No Dance or Radio-TV programs are offered at the graduate level, and no doctoral programs in any field except music (proposed).

II. THE OFFERINGS OF THE VARIOUS REGIONS

Though we have not yet addressed the very difficult question of the level of comprehensiveness to be aspired to in the various regions, we proceed now with the next step in this summary discrepancy analysis and ask: *How broad or comprehensive are the opportunities available in the various regions?*

Table 2 on the next page summarizes the program offerings in the various regions -- with 1974-75 program enrolments.

Several observations may be made from the data in Table 2:

- i. In the Northwest Region, no programs are offered in the Arts -- only individual courses.
- ii. In the North Central and Northeastern Regions, there are no programs or courses.
- iii. In the Central Region, there is only one program (in Visual Arts) and some course offerings in other fields.

A. COURSE ENROLMENTS IN ADVANCED EDUCATION IN THE ARTS BY FIELD AND LEVEL (1974-75)

Level	Field	Visual Arts	Music	Drama	Dance	Radio & TV Arts	Other	Total
1. College -- Diploma Courses		4616	689	322	181	2308	1340	9456
2. College -- University Transfer Courses		112	75	227	-	12	60	486
3. College -- Non-Credit Courses		1979	2713	323	516	292	422	6245
4. University -- Service Courses		2525	1827	1227	779	-	-	6358
5. University -- Non-Credit Courses		1123	306	11	-	-	-	1440
6. <i>Total Course Enrolments</i>		10,355	5610	2110	1476	2612	1822	23,985

B. PROGRAM ENROLMENTS IN ADVANCED EDUCATION IN THE ARTS BY FIELD AND LEVEL (1974-75)

Level	Field	Visual Arts	Music	Drama	Dance	Radio & TV Arts	Other	Total
7. University -- Undergraduate Program Enrolments		455	286	177	-	-	-	918
8. University -- Education Undergraduate Program Enrolments		246	175	115	-	-	-	536
9. University -- Graduate Program Enrolments		35	47	18	-	-	-	100
10. <i>Total Program Enrolments</i>		736	508	310	-	-	-	1554

TABLE 2.
OFFERINGS IN ADVANCED EDUCATION IN THE ARTS IN ALBERTA
BY PROGRAM AREA AND REGION - WITH 1974-75 PROGRAM ENROLMENTS

Region	Visual Arts	Music	Drama	Dance	Radio & TV Arts	Other
Northwest	-	-	-	-	-	-
Edmonton	363*	400*	121*	61	57	42
Northeast	-	-	-	-	-	-
North Central	-	-	-	-	-	-
Central	61	-	-	-	-	-
Calgary	963*	223*	187*	-	205	6
Southern	95	66	44	-	38	-
Total:	1482	689	352	61	300	48

*Includes education majors.

NOTE: This table includes only the enrolments in programs -- not enrolments in isolated courses offered in some colleges. Such course enrolments were reported earlier.

- iv. In the Calgary and Southern Regions there are program offerings in all fields -- except Dance.
- v. In the Edmonton Region there are programs in all fields -- again except in Dance, where there are courses leading only to a minor specialization.

III. THE POTENTIAL FOR OVERLAP AND DUPLICATION

In sub-sections I and II above we have identified what appears to us to be the obvious gaps in the Fine and Performing Arts offerings in the total system of Advanced Education in the various Regions.

Now we must ask: *Are there (or is there potential for) duplications of effort and resources with attendant competitions for students?*

1. Clearly, one can have little concern, at this time, over the potential for duplication of effort in four of our seven regions (the Northwest, the Northeast, the North Central and the Central Regions) -- except in one important respect: all colleges (existing or planned) still lack theatre and related facilities -- as do the communities in which these colleges exist or are about to exist. Conceivably, the college and the community could proceed, each in its own way and in total disregard of each other, to plan theatre facilities -- one to serve college and one to serve the community. It is doubtful if many communities could afford this kind of duplication -- in terms either of the financial burden or the cultural fragmentation that would result.

2. In the Urban Regions (Edmonton, Calgary and Lethbridge) there is some potential for other kinds of duplication -- because, in these regions, several institutions are located in single service areas.

For example, most universities, in keeping with tradition, perceive their primary role as the promotion of scholarship (in this case artistic scholarship) and the general education of all students. But in some Fine and Performing Arts Departments, in some Alberta universities, there is an inclination to move away from the traditional role and place emphasis, instead, upon the training and development of individual performing artists. This inclination, in part a result of professorial preference and in part a result of historical circumstance, could at some future date, bring the university into competition with certain colleges, with the conservatories, and with the Banff Centre, where the declared priority is the preparation of performing artists.

3. In one of our Urban Regions (Lethbridge) which has a comparatively small population base but, nevertheless hosts both a college and a university, there is a potential for competition for students, for resources, and for facilities (theatres for example).

In summary, although we have found far more gaps than overlaps and far more non-opportunities than duplications, we point out that the potential for non-complementarity does exist. We attempt to deal both with inadequate opportunities and the potential for duplication in the sections to follow.

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS IN ALBERTA

GUIDELINES TO POLICY DEVELOPMENT

SECTION V: GUIDING PRINCIPLES

What principles should guide the various institutions and the total system of Advanced Education in planning opportunities in education in the Arts in the years ahead?

The task of developing guiding principles in this area is largely one of striking a reasonable balance between two very large facts of life in Advanced Education: the fact of increasing demand for educational opportunities in the Arts; and the fact of limited resources. Clearly, our aim must be to formulate principles which will encourage growth in opportunity in a reasonably cost-effective manner.

We shall attempt to move from the general to the specific -- proposing first a set of six general principles (numbers 1 to 6 below) to be borne in mind in all development plans and, second, a set of three more specific principles (numbers 7 to 9) to guide specific developments in various regions and situations.

1. TOWARD INCREASED EDUCATIONAL OPPORTUNITY IN THE ARTS

Elsewhere in this report, we have noted a dramatic upsurge of public interest in the Arts -- the result of a quest for new meaning in life, of a new search for identities of various kinds, of a desire to expand the cultural base of society, and of the increased leisure enjoyed by most citizens.

This trend is timely. The quality of life in our society has now reached the point where an enriched cultural/artistic component has become essential.

If the trend is to continue, however, and achieve the kind of breadth, quality, and robustness required to carry it into the future, two kinds of incentives or supports will be required: first, vigorous sponsorship -- by society as a whole, by special agencies, and by various departments of Government (Culture, Youth and Recreation); and, second, an adequate educational base to prepare the artists, teachers and consumers required to sustain the Arts at an ever-heightening level of quality. Hence, we propose, as a first matter of principle:

That the system of Advanced Education assume a significant share of the responsibility for providing the educational base required to give the ongoing trend in increased participation in the Arts the breadth and quality it will require to sustain itself at a high level.

In the above principle, we have used the term "significant share" deliberately, to point up the central role of Advanced Education in education in the Arts -- while also recognizing the important roles, both educational and promotional, of Basic Education, of the private sector, and of the Department of Culture, Youth and Recreation.

2. TOWARD COMPREHENSIVENESS IN THE TOTAL ART EDUCATION SYSTEM

If the system of Advanced Education is to provide the kind of educational base suggested in #1 above, it will be required to provide educational opportunities at all levels (beyond those provided by the elementary and secondary schools) and in all areas of the Fine and Performing Arts.

We believe that Alberta's society has now grown, both in size and sophistication, to the point where such an expectation should be reasonable. Hence,

we propose, as a second matter of principle:

That the system of Advanced Education plan, as soon as possible, to become totally comprehensive -- i.e. to offer, somewhere in the system, programs in all areas of the Fine and Performing Arts, at all levels within its jurisdiction.

It should be recognized, however, further to Principle #2 above, that there may be areas of very advanced specialization in the Arts which cannot be sustained adequately by any single provincial system. In such cases, negotiations should be undertaken with other provinces (perhaps through the aegis of the Western Canada Post-Secondary Coordinating Committee) to expand comprehensiveness by attempting to plan complementarity among provincial systems.

3. TOWARD GENERAL COMPLEMENTARITY WITHIN THE TOTAL SYSTEM

In planning increased opportunities (new programs, courses, or institutions) in any field of Advanced Education, the aim must be to improve the scope and the quality of services -- in a cost-effective manner.

Normally, this is achieved by distributing services, geographically, as broadly as is reasonable, while avoiding needless duplication, and attempting to make institutions complementary to one another in roles and mandates.

This is a difficult undertaking. It calls for cooperative planning and for trade-offs of various kinds. As a general principle to guide this process of planning and trade-off, we propose:

That efforts be made to define sub-system and institutional roles along four major dimensions:

- i. level of offering -- introductory to advanced;
- ii. major objective -- vocational, cultural, or others;
- iii. disciplines -- or fields of study; and
- iv. clientele -- or service area

It must not be assumed that this principle precludes any and all possibility of duplication and overlap. It does suggest, however, that such duplication as is permitted should be permitted only to improve service -- not to encourage dysfunctional competition. All things being equal, breadth and comprehensiveness in offerings are to be preferred over narrowness and duplication.

4. TOWARD COOPERATION BETWEEN COMMUNITY AND EDUCATIONAL INSTITUTIONS

Perhaps no other area of Advanced Education offers quite the opportunity for school-community cooperation that the Fine and Performing Arts do. The community provides the consumers for college and university performances and products; it provides the labor market for artistic talents; and it provides the moral and economic support required to sustain the Arts. The colleges, the universities, and the Banff Centre provide the leadership to ensure quality in the Arts; they provide the formal training required for artists to achieve excellence; and they often provide the resources required for citizen participation.

Clearly, relationships between schools and communities work to the advantage of both. Hence, we urge:

That deliberate attempts be made to establish complementary relationships between the institutions involved in education in the Arts and the communities these institutions serve.

Such complementary arrangements might include:

- i. commonly-held facilities -- such as theatres, auditoria, and so on;
- ii. jointly-sponsored programs and exhibitions; and
- iii. jointly-appointed performers, critics, directors, and so on.

The kind of collaborative endeavor that we have in mind here is expressed as a Government policy position and is well illustrated in Share It: Some Approaches to Joint Use of Community Facilities, published by the Alberta Departments of Education, Advanced Education, and Culture, Youth and Recreation.

5. TOWARD COLLABORATION BETWEEN THE PUBLIC AND PRIVATE SECTORS

Elsewhere we have noted that the role of the system of Advanced Education in the Arts is in continuous interrelationship with the various Fine and Performing Arts institutions in the private sector -- the private schools and colleges, the private teachers, the conservatories, and the groups and companies in drama, dance and music.

We believe:

That the policies of the system and of specific institutions of Advanced Education should develop in concert with the relevant institutions in the private sector; and

That the public and private sectors should function in a cooperative rather than a competitive fashion.

Alberta society is "rich" in its enthusiasm for and talents in the Arts. It is important that as the public sector grows, through developments in Advanced Education, the enthusiasm of the private sector not be dampened.

6. TOWARD COMPLEMENTARITY AMONG THE SUB-SYSTEMS

Alberta's system of Advanced Education is comprised of a number of sub-systems: (1) a sub-system of *four universities*; (2) a sub-system of *six public colleges* -- soon to be expanded to eight with the addition of two regional colleges; (3) a sub-system of *vocational training centres*; (4) a sub-

system of *technological institutes*; (5) certain special purpose institutions -- one of which, the *Banff Centre*, is of concern here; and (6) certain related agencies -- one of which, *ACCESS*, has relevance to this inquiry.

In a system of totally complementary institutions, one might reasonably expect each of these sub-systems to assume a rather discrete role and pursue tasks somewhat different from each of the other sub-systems.

It must be recognized, however, that in a system such as ours, which has not developed in accordance with a master-plan, but rather in response to the changing circumstances and opportunities of the past, it is difficult to rationalize roles and mandates. Indeed, principles may only be adopted with the full expectation that exceptions will inevitably emerge.

However, as a general matter of principle, we suggest:

That the university's primary roles in Fine and Performing Arts education be:

- i. to prepare high-level artists, artist-scholars, and artist-teachers;
- ii. to provide the "artistic" component required for the general education of all university students; and
- iii. to sponsor appropriate artistic performances.

That the college's and institute's primary roles in Fine and Performing Arts education be:

- i. to provide early professional education (of the transfer type);
- ii. to provide training for semi-professional and amateur artists of various kinds;
- iii. to provide community services and leadership in the Fine and Performing Arts; and
- iv. to train Arts technologists of various kinds.

That the Banff Centre's primary role in Fine and Performing Arts education be:

- i. as an advanced national conservatory, to train, in non-degree programs, those qualifying students whose goal is a professional career in the Arts;
 - ii. to provide community leadership in the Arts; and
 - iii. to sponsor artistic performances.
-

Earlier in this report, we noted the close relationship between the private and public sectors -- particularly the conservatories and the colleges. The above role specifications are not to be seen as detractors from that relationship. Indeed, we deal with it specifically in a later section.

7. TOWARD COMPREHENSIVENESS IN NON-METROPOLITAN REGIONS

The feasibility of achieving comprehensiveness in any public service is usually dependent upon the economic and population base of the area in question.

In Alberta's remote regions, it is clearly impossible to provide anything like complete comprehensiveness in Advanced Education in the Arts. Nevertheless, we suggest, as a matter of principle:

That in each of the Regions identified here, a minimum level of comprehensiveness in educational opportunities in the Arts be established as the norm; and

That that norm be:

- i. college diploma level programs in not fewer than three of the Fine and Performing Arts areas;
- ii. university transfer programs and courses where appropriate; and
- iii. general education and community service courses.

8. TOWARD COMPREHENSIVENESS/COMPLEMENTARITY AMONG INSTITUTIONS IN METROPOLITAN REGIONS

There are now in this Province three major centres of development in Advanced Education -- Edmonton, Calgary, and Lethbridge. The most complex of these regional sub-systems is Edmonton, the site of two universities (the largest and the smallest in the Province), a large college, a large technical institute. Also, it is the home-base of ACCESS and the location of other colleges and educational enterprises.

In any large sub-system such as this, concentrated in one urban region, there is a danger that the inclination to compete may outweigh the need for cooperation and mandate-sharing. Hence, there is a danger of achieving neither comprehensiveness nor complementarity. Hence, we urge:

That in regions of high population density and, hence, multiple institutions, efforts be made to achieve complementarity in a variety of ways:

- i. by differentiating among levels of offerings and assigning the various levels to appropriate institutions;
- ii. by differentiating among specializations and allowing certain institutions to develop unique specialties in areas of unique strength; and
- iii. by sharing resources.

9. TOWARD EQUALITY OF OPPORTUNITY

We have also noted that, although increased public participation in the Arts appears to be characteristic of all sectors and all regions of our society, opportunities for Advanced Education are by no means evenly distributed throughout the Province.

It is clearly impossible, of course, to distribute Advanced Educational opportunities completely equally throughout a province such as Alberta. But attempts to reduce disparities might be made. As a general principle, we propose:

That through various kinds of "outreach" programs, some institutions attempt to deliver Advanced Education service in the Arts to the remote and sparsely-settled regions of the Province.

That in such regions of low population density, where there may be no designated institution, efforts be made to achieve complementarity in "outreach" services by naming the one, most appropriate institution as the sponsor and/or broker institution.

ADVANCED EDUCATION IN THE FINE AND PERFORMING ARTS IN ALBERTA

GUIDELINES TO POLICY DEVELOPMENT

SECTION VI: ALTERNATIVES AND PROPOSALS

Our projections of need and demand (Section II), our descriptions of institutions and offerings (Section III), our analyses of discrepancies (Section IV), and our principles of Fine Arts education (Section V), together lead us to the summary conclusion that five major problem areas must be confronted in this final section:

- i. how to achieve greater equality of artistic educational opportunity by region;*
- ii. how to fill the major gaps in the programs offered by specific institutions and by the total system;*
- iii. how to provide for the development of appropriate centres of excellence in the system;*
- iv. how to create (or maintain) effective linkages between the public and the private sectors; and*
- v. how to foster the coordination required for cost-effective development in the total system while, at the same time, allowing for the kind of freedom that is conducive to creative development in specific institutions.*

We address these issues in two contexts: first, in an institutional-regional context -- with the aim of proposing what we consider to be appropriate general aspirations for the various institutions in the various regions; and second, in a broader, system context -- with the aim of identifying some more general policies for the consideration of the total system of Advanced Education.

I. INSTITUTIONAL-REGIONAL PROPOSALS

For the most part, the proposals we present here grow logically out of the principles advanced in Section V. But not completely. For no matter how valid principles may be in theory, they may not always apply neatly (or quickly) to any on-going operation at the time one might wish to apply them. Historical developments are facts. Hence we are faced with the dilemma -- whether to attempt to apply all principles rigidly and immediately or to apply them flexibly and in light of current stages of development.

It would, for example, be theoretically neat and tidy to insist that an institute of technology limit its involvement in the Fine Arts to technological concerns -- yet SALT's College of Art functions significantly in a creative role. It would be administratively tidy if universities were to concentrate exclusively on something called "general education" in the Arts, leaving performance emphases strictly to "conservatories" of one kind or another. Many university departments of Fine Arts, however, have developed strong creative and performance capabilities. Their discontinuation would be questionable.

What makes the allocation of institutional roles and mandates in the Arts rather more difficult than in other fields is not only the fact that the Arts are both vocational and cultural, but that they are both performance and appreciation oriented -- "in the fingers", it has been said, and "in the head". It is of course possible, in a general way, to separate the two. But they often come together, especially in university and college settings; it is difficult and it may at times be uneconomic to exclude the one or the other as institutions develop in time, in staff capabilities, in student needs and aspirations.

We have therefore tried to apply our principles flexibly to the institutions considered below, and have grouped these, situationally, as those located in regions where there are (1) proposed colleges only, (2) established colleges,

(3) a university and a college, (4) a university, a college, and an institute, and (5) a special purpose institution.

1. PROPOSED COLLEGES

The situations in the North Central and Northeastern Regions are similar. Each population is, or within a few years will be, adequate to support a regional college: the North Central Region is small but growing, the Northeastern Region relatively large but decreasing. Neither Region now has a college. Each has been promised one (Lloydminster jointly with Saskatchewan to service the Lakeland Region).

There will surely be a demand for the Arts in these institutions, and such a demand will warrant an active response. The scope and emphasis of this response should, of course, be referable to the nature of the demand in each instance. And everything cannot be done at once: the leading edge may in one case be music, and in another art. In time, however, there should be available at some level of sophistication an offering or offerings in a variety of the Arts.

We propose:

That the new colleges at Fort McMurray and in the Lakeland Region make an early beginning in an Arts field or fields, and that their long-range plans involve comprehensive offerings in the Arts -- in general education, and in community service programs.

2. ESTABLISHED COLLEGES

Grande Prairie, Medicine Hat and Red Deer serve major population centres wherein there are no universities. It is clear from enrolments and/or

enrolment pressures at each of these institutions that there is a demand for Advanced Education in the Arts -- one that can be well served within the local community -- both through college programs per se and through university transfer programs to the end of the second year. It is also clear that in each of the communities the college could become (indeed, in some instances, already is) a centre for the artistic life of the community, and a major stimulus for its development. The "community" should of course be thought of not merely as the urban centre but the surrounding areas -- in which the college would have opportunities and responsibilities for outreach operations, both with respect to course offerings and to workshop and performance activities of all kinds.

Conservatory activities should be associated with college programs.

We propose:

That the colleges at Grande Prairie, Medicine Hat and Red Deer be encouraged to establish and/or develop -- at a pace appropriate to emerging demands but also stimulated by college leadership and recognition of the full scope of the Arts -- not only courses, but one and two-year college and university transfer programs, both at the colleges and (in selected instances) at outreach centres; further, that the colleges assume leadership roles in Arts activities within the total region.

3. UNIVERSITY - COLLEGE

The City of Lethbridge clearly ought to be the major centre for the study of the Arts in the Southern Region: its population is substantial, its college and its university are established, and its enrolment potential transcends its resources. Just as clearly, however, its population is not so large as to require full programs in the Arts at both institutions. What is required is adequate resources (staff and facilities) to serve flexibly the needs of the community and the Region.

Except for a promising radio-arts program, the College offers only an elective (general interest) course in each of art, drama, dance, and crafts -- by instructors with responsibilities in other fields as well. It is thought that the demand for such electives would increase if, with prospective curriculum changes, more general options were encouraged or permitted within major college programs in other fields. If this were so, the demand might justify the appointment of a full-time instructor in each Arts field (including, of course, music). To the degree, however, that the need for programs (as distinct from courses) might emerge in the College, it would be uneconomic, in the Lethbridge situation, to develop major staff and resources in the College itself.

It would therefore seem appropriate for the University, now substantially launched in the Arts, to diversify and extend its services -- so as not only to provide for its own undergraduate programs but at the same time to service college programs and community needs by making available the necessary staff and resources. The enlargement and extension of its conservatory operations is implied in the above.

This is a broad mandate: it would need to be broadly staffed and funded. The cost, however, would be less than that required for the duplication of substantial staff and resources at two institutions.

The success of this kind of complementarity would depend not only upon the goodwill of the two institutions, but upon the effectiveness of communication and consultation and indeed upon the genuine commitment of the University to its mandate. The College would, of course, need to specify to the University on a regular accounting basis its requirements for services and resources -- for programs and staffing, certainly, and for facilities (special equipment, galleries, etc.). The opening of the new bridge ought to facilitate interchange, and the joint use of university-college-community resources. A multi-purpose theatre at

the University would be necessary for the successful operation of the total program.

We propose:

1. That the University of Lethbridge assume primary responsibility for Arts programs in the Lethbridge area, extending its resources where warranted by demand to the servicing of College programs, community needs, and to outreach activities within the Region.
2. That the radio-arts program at the Lethbridge College be further supported and improved.

4. UNIVERSITY - COLLEGE - INSTITUTE

Theoretically at least it is in the big cities that the prospects for complementarity, together with the possibilities of unnecessary duplication, become greatest. There are, of course, some merits in competition; and to the degree that quotas are established for large universities, undergraduate programs must be developed and offered elsewhere. In general, however, we advocate the maximum complementarity consistent with opportunity and quality.

Calgary

Complementarity here seems in some respects to have taken care of itself. In art, for example, Mount Royal has been concerned with interior design, the Alberta College of Art with studio disciplines, and the University of Calgary with a more academic approach. While this should by no means suggest that studio work is lacking at the University, nor academic studies at the College of Art, distinctive emphases do provide institutional choices for students, and resource allocation guidelines for planners. As to sharing resources, gallery exhibits in a single city ought to be regarded as for the benefit of all -- whether located predominantly within one institution, or dispersed, loaned or traded. The same is true of instructors in special fields, and of visiting lecturers and resource

persons.

In radio-television arts the present and planned programs of the three institutions seem to articulate effectively, although their preference would be for complementary planning rather than for a single integrated program.

In drama the situation is not so simple. All three institutions are involved, but SAIT's quarter-course in stagecraft seems marginal, and its theatre option unpromising in the light of programs at the University of Calgary and Mount Royal. The latter program is apparently sufficient to meet the demand for a limited pre-professional theatre training with an emphasis on performance. More general degree programs in theatre/drama are offered at the University with performance and production considered within the broad context of drama. This leaves open the question of an avenue for students wishing to go directly into professional theatre upon graduation. The alternatives would be the development of more strictly "theatre" resources and programs at the University of Calgary, or enrolment at the University of Alberta or elsewhere.

In music and dance only two institutions, the University of Calgary and Mount Royal College, are involved. In music the offerings appear to be generally adequate to the demand, and duly complementary -- Mount Royal emphasizing choral, orchestral, and band activity, and the University its B.Mus. program and with emerging graduate studies. A performance emphasis already much in evidence at the University (particularly in ensemble work) would continue to grow at an appropriately advanced level.

The current emphasis upon dance as a service program for the drama departments at both institutions seems inadequate to more general (and overdue) interests in dance. There is a need for dance of all kinds as creative activities in their own right -- in college recreation and diploma programs, and in university recreation, cultural and (perhaps ultimately) professional programs.

Developments at Banff, as they take place, will of course have implications for the articulation of programs.

We propose:

1. That a Department of Communications be established in the Faculty of Fine Arts at the University of Calgary, and as soon as possible offer degree programs in this area, including radio-television arts.
2. That SAIT, Mount Royal College and the University of Calgary engage in continued discussion and preparation of plans for complementary courses and programs in radio-television arts.
3. That a Department of Dance be established in the Faculty of Fine Arts at the University of Calgary -- to undertake as soon as possible programs in contemporary, ballet, jazz, folk and ethnic, character, period, social, and other kinds of dancing. (The development of dance programs in the "feeder" institutions is implied.)

Edmonton

There is a great deal of vitality in the Arts activities of the capital city: a symphony orchestra, other orchestra and band and choral groups, a private conservatory, theatre companies (professional and other), two dance companies, art galleries and exhibitions.

Except, however, for NAIT and its radio-television programs, only two public institutions, the University of Alberta and Grant MacEwan Community College, offer Advanced Education programs in the Arts. Given the difference in their general mandates, there is no likelihood of duplication. Indeed, the picture is rather one of needs and opportunities missed -- although mitigated somewhat by extension activities at both the College and the University.*

There seem, in fact, to be opportunity gaps for many classes of clients, and in most fields. In music, for example, there is no major band-orchestra sponsor, and no public conservatory offerings for mid-level professionals and amateurs.

*The role of Athabasca University, as a pilot institution, has yet to emerge. However, with its emerging expertise in new forms of delivery, its contribution might well prove to be significant.

There is a clear performance emphasis, generally, at Grant MacEwan, though in areas of music different to those offered at the University. The proposed drama program similarly addresses itself to areas complementary to presently available programs.

The general performance emphasis at the University of Alberta is somewhat stronger than at the University of Calgary -- in drama, at least, and in music. There is, of course, nothing comparable in Edmonton to Calgary's Alberta College of Art.

As with Calgary, developments at Banff will have implications for the nature and thrust of programs at the University of Alberta. But in an urban concentration the size of Edmonton, at a distance of some 250 miles from Banff, an emphasis on performance may well be indicated in terms of regional service alone. We take the view that the artistic distance between performance and academic studies is great enough to constitute a continuum rather than a dichotomy, and that the University of Alberta should find its position, or positions, in terms of those Arts emphases which meet the needs of its clients.

We propose:

1. That the NAIT program in radio-television continue as a regional service, although with some review of its objectives and curriculum in the light of anticipated developments among SALT, Mount Royal College, and the University of Calgary.
2. That a college-based conservatory be established in Edmonton; further, that Grant MacEwan Community College be invited to explore its own and other resources for the development and operation of such a conservatory.
3. That a Department of Dance be established at the University of Alberta -- to undertake as soon as possible programs in contemporary, ballet, jazz, folk and ethnic, character, period, social and other kinds of dancing. (The development of dance programs in "feeder" institutions is implied.)
4. That the Department of Music at the University of Alberta proceed with its doctoral program.

5. SPECIAL PURPOSE INSTITUTION

The Banff Centre, though a part of Alberta's system of Advanced Education, is essentially national in character, drawing its students not only from Alberta, but from the whole of Canada and beyond. The Centre has developed as a summer conservatory for advanced study in the Arts. Its international reputation, established over its 42-year life, speaks eloquently for the role it has played in the advancement of the Arts in Canada.

The Centre now proposes to expand to a year-round conservatory to accommodate approximately 400 students in advanced, non-degree work in a broad range of the Arts.

This is an exciting proposal -- one which would, if successful, have a number of important consequences. It would provide a stimulating "home" for the advanced training of especially promising young artists. It would provide an alternative (to the university) route to the apex in the performing arts. Hence, it would increase the supply of artists. And it would, of course, rebound to the credit of Alberta as a leader in the Arts.

But certain problems, or potential problems, need to be considered: the possibility of duplication of effort, the probability of success or failure, and the problem of funding.

The potential for duplication as a consequence of the Centre's planned expansion does not, at the moment, appear troublesome. There are, however, at existing institutions, three programs which have similar objectives and which operate at similar levels: the visual arts program at the Alberta College of Art at SAIT, the drama performance program at the University of Alberta, and the music performance program at the same institution. There is also, at the University of Calgary, some emphasis on performance and production in the Department of Drama. Banff's planners recognize these potential overlaps, and the need for

close cooperation and coordination by the institutions involved to ensure that they do not become a problem in the future.

The question of the Centre's prospects for success in a year-round operation is more difficult. Could it attract high calibre faculty? Could it attract high quality students? Could it maintain its standards of excellence? Over the past four years, the Centre has operated a modest pilot project (at about 20% of the anticipated level) to seek answers to these and other questions. As a result of this project, the Centre's planners are satisfied that the proposed plan could and would succeed.

Finally, certain questions of economics must be addressed. The operating costs of the year-round program would very likely amount to three or four times the current operating costs. The Centre already has most of the buildings and facilities required for the proposed new plan; hence, it might be argued that the extended program would serve to maximize utilization. However, further capital investments would be required to provide staff accommodation, to add social/recreational facilities, and to improve studio facilities. Also, of course in the matter of economics, it must be observed that very likely a half or more of the Centre's students will be non-Albertans; this might suggest that a substantial portion of the Centre's costs should be borne by other than Alberta taxpayers.

We propose:

That the Banff Centre be encouraged to proceed with its plans to move to a year-round, advanced conservatory operation -- on the understanding that the Centre, in cooperation with the Department of Advanced Education, will seek from other governments and agencies an appropriate proportion of the costs of the operation.

II. GENERAL PROPOSALS

We deal here briefly, and in conclusion, with a number of matters which emerge from the preceding sections, and which require supplementary reference, amplification, or underscoring. These have to do with funding, consultation and planning, teacher education and the schools, professionalism and community service, and the scope of the Arts today.

1. FUNDING

To specify patterns of funding is not a direct object of this paper. Our principles and proposals, however, have crucial implications for funding. We therefore offer a general observation, together with two more specific proposals.

Our general observation is that the dollar support to be accorded the Arts during the coming years in Alberta will reflect prevailing views of their importance in society and in education. If our reading of the indicators is correct, the social value placed upon the Arts is high, and their educational support should therefore be substantial. High-quality programs require high-quality staff, facilities and equipment. And in comparison with most other programs in post-secondary institutions (not to mention the public schools) the Arts have admittedly had rather a late start.

Our more specific observations have to do with the operation of conservatories, and with the conduct of research in the Arts.

Among our proposals for regions and institutions were a number dealing with conservatories. It is obvious that these facilities, which provide largely individual instruction along with small-group instruction and ensemble training, provide opportunities of a superior kind for the development of performers, and for performance activities generally. The costs associated with their operation,

however, are substantial; in public as in private institutions they have been levied against the student. It is now increasingly argued that they should be assumed, wholly or in part, by the public authority.

We think it would be in society's interest for the Department of Advanced Education to participate in such costs -- at least to the extent that student costs would be brought into general conformity with those for other programs which require equivalent time and resources. This might mean, for universities, a weight factor of 2 or better, and for colleges an equivalent formula. It would no doubt be appropriate to recognize the age level of junior students by involving other departments (notably Education, and perhaps Culture, Youth and Recreation) in college funding patterns.

We propose:

That conservatories for the Fine and Performing Arts be recognized as a legitimate arm of public education, and that some method of certification, recognition, or affiliation be devised to regulate their growth and certify their standards; further, that the capital and operating costs of conservatories be substantially funded by the Department of Advanced Education and, in appropriate proportions, by other government departments.

A particular problem in the universities has to do with the funding of "research" activities -- characteristically regarded as those concerned with verifiable data, and devoted to the experimental or scholarly pursuit of "knowledge" or of "truth". This concept, however, is of less than central importance in the Arts, where creativity is the norm, and where sensory, non-rational, and even mystical criteria frequently apply. We might quote Keats: "Beauty is truth, truth beauty . . ." If the Arts belong in universities, research policies ought to recognize them.

We propose:

That the criteria for the funding of research in universities be extended to include creative projects and studies appropriate to the spirit and operation of the Arts.

2. CONSULTATION AND PLANNING

We have been much impressed by the effectiveness of the Study Committee associated with this project, and its disposition and ability to address itself to concerns which transcend the interests of the institutions represented by its members. Its cooperative spirit has been steady, whether in full meetings of the Committee, or in smaller (regional) meetings and consultations. This suggests to us the value of continued meetings of the kind which have characterized the course of this study, and which might now carry forward with the clarification and resolution of remaining or emerging problems requiring consultation and co-ordination.

There is clearly need for continuing consultation and planning at all levels -- formal and informal, regional, provincial, and interprovincial. Formal mechanisms do exist, however, for interprovincial coordination (the Western Canada Post-Secondary Coordinating Committee), and for coordination within the Province -- not only through the Department of Advanced Education but, insofar as the universities are concerned, through the Coordinating Council. In any case, we think that a major purpose at this time would be served by more frequent informal meetings of institutional representatives within regions (especially those with large and complex systems), and between regions where needs or services in the Arts challenge comparison and/or require articulation -- especially Edmonton, Calgary, and Banff.

We propose:

That representatives of institutions offering Arts programs continue to meet for the most part informally, regionally and (where circumstances recommend) interregionally, so as to work out complementarities (refinements, adjustments, and accommodations in their programs present and proposed) through discussion and agreement -- and to recognize and involve these agreements in their communications and proposals to the Department of Advanced Education.

3. TEACHER EDUCATION AND THE SCHOOLS

We sense a continuing concern over the adequacy of teacher education in the Arts, and the adequacy of Arts programs in the public schools themselves. A particular issue in teacher education is that of the program ratio between Arts and Education courses. Indeed it is frequently argued that now, with increased urbanization and centralization of schools, there is more scope and need for specialists at all school levels, and that the concentration of Arts courses (especially at the elementary level) should be raised.

As to school programs themselves, there is a general view, not entirely unfounded, that the Arts have had something less than a "fair shake" as compared with traditional subjects. Whether or not one agrees with the art educator Cizek that the Arts might well provide a primary focus for elementary education, it is true that their time allotments at this level are relatively small. In the high school the Arts are options, again with minor time allotments and credit values. As to the quality of instruction, it has been alleged in some quarters that school administrations tend more than in other areas to misallocate teaching responsibilities in the Arts -- i.e., to appoint to the teaching of art and music especially (and especially in the elementary school) many persons who have minimal enthusiasm and minimal (or less than minimal) credentials in these fields.

We propose:

That in the above context the Board of Teacher Education and Certification be asked to review with the universities the structure of teacher-education programs in the Arts, and that the Department of Education be asked to study the status and effectiveness of Arts programs in the schools.

4. PROFESSIONALISM AND COMMUNITY SERVICE

A very practical question for education planners has to do with the direction and emphases which institutional programs must take in attempting to meet all the needs of Alberta society.

It is customary to stress professionalism in the sense of literacy or performance, and we indeed take no issue with these as primary aims. The Department of Culture, Youth and Recreation has however called attention to the variety of clients to be served in Arts programs (Section II), and we would hope that these not be forgotten in the interest of broad community service -- itself, obviously, a major factor in the upgrading of aesthetic sensitivity and quality.

There is, it is said, a growing ethic of participation: proportionately, the number of participants is increasing faster than the number of spectators and highly skilled artists. The dual message should be clear. There will be, on the one hand, an increased demand for artists who represent the highest standards in their respective fields. But there will, on the other hand, be an increasing need for "Arts professionals" -- educators, therapists, social animators, managers, etc. -- those who practice their vocations making use of their Arts knowledge in combination with the other discipline in which they are proficient. It is, indeed, only through the availability of both groups that high standards and community service can combine for the good of all.

We propose:

That the Department of Advanced Education check periodically with other government departments (especially Education, and Culture, Youth and Recreation) to ensure that the number and quality of Arts professionals are adequate to public need.

5. THE FINE ARTS TODAY

It seems vital to underscore, in conclusion, what has been termed "the enlarged face of the Arts today".

In North America, particularly in those regions more recently settled and hence, aesthetically, less sophisticated -- our vision has been significantly limited by what has and what has not been attended to in public schools and educational institutions. This has for the most part comprised -- however inadequately -- art, music, and drama (with token recognition of creative writing in English classes). Dance has been on the fringe, or not recognized at all. Yet dance, especially in the classic form of ballet, has a history which shows it to be among the most beautiful and inspiring of Art forms. Although other forms of dance (from ethnic to social) have been longer and more intimately with us, they have never quite gained "respectability" in our educational institutions. They, along with ballet and contemporary dance, must now be recognized in our schools, colleges and universities.

The "today" emphasis, however, has also to do with newer Art forms and media for which institutional recognition has been lacking, or at least lagging: photography, cinematography, television, and the media themselves. These may of course be studied technologically and sociologically, as well as aesthetically. As Art forms, however, they provide new and powerful means for the communication of aesthetic sights, sounds and symbols -- and as such are eminently entitled to inclusion in studies of what are called the Fine and Performing Arts.

